

◀ STEREO ▶

X-916

*Josef  
Hofmann  
and  
Ignace Jan  
Paderewski  
play  
Lizst*



SERIES II





*Josef  
Hofmann  
and  
Ignace Jan  
Paderewski  
play  
Liszt*

JOSEF HOFMANN PLAYS LISZT

Side A

- |                              |      |
|------------------------------|------|
| 1. Tarantella                | 8:22 |
| 2. Hungarian Rhapsody No. 12 | 7:40 |

Like many virtuosi of the late 19th and early 20th centuries, Josef Hofmann (1876-1957) was a child prodigy. His first concert, given at age six, was such a success that he was immediately offered many engagements.

In 1885, the nine-year-old Hofmann made his debut with the Berlin Philharmonic, afterwards embarking upon Scandinavian and American tours. His American debut was at the Metropolitan Opera House in 1887.

He returned to Berlin for a period of musical and scholastic study. When he was sixteen, he became Anton Rubinstein's only pupil. Rubinstein had maintained his interest in the boy, lauding him as "the greatest genius of music the world has ever known."

In 1894, Hofmann went on his second American tour, and thereafter remained in that country, becoming Director of Curtis Institute of Music in Philadelphia, a position which he retained until 1938.

IGNACE JAN PADEREWSKI PLAYS LISZT

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|--|------|
| 1. La Campanella (Paganini-Liszt)        | 4:43 |
| 2. Soirées De Vienne—Valse Caprice       | 7:08 |
| 3. Hark, Hark, The Lark (Schubert-Liszt) | 3:05 |

Ignace Jan Paderewski (1860-1941) was one of the most extraordinary figures in recent history. His career as a virtuoso began at a time when the musical public was all but overwhelmed with memories of the grandeur of Liszt, Chopin and Anton Rubinstein; and his competitors for the favor of the musical world consisted of such formidable performers as von Bulow, Pachmann, Rosenthal and Busoni. Yet, Paderewski emerged as the greatest virtuoso of his time!

His early training was at the Warsaw Conservatory. He became a pupil of the renowned Leschetizsky in Vienna in 1884, and to this teacher Paderewski ascribed his greatness. When he first appeared at a small concert in Vienna, a critic remarked that "the young man did not seem to promise much"; to which Leschetizsky replied: "My dear sir, you will have to get used to hearing that young man's name." And the great French composer, Massenet, coined this famous remark: "Paderewski is a genius who happens also to play the piano." Despite these early responses, Paderewski's career, from 1887 on, was one continuous triumph.

He was a Statesman and virtuoso—musical and oratorical propagandist. Although his ambitions as a composer were never fully realized (a fact which he regretted throughout his life) his immortality is nonetheless assured, for surely he was one of the most unique men of our time.



From 1916 to 1925, almost every prominent concert pianist made piano rolls. This series of recordings is designed to bring those treasures to contemporary audiences by transferring the piano rolls to record discs.

During the first few decades of the 20th century, the player piano was an important part of the world's musical life, especially in the private home. There was a great demand for these instruments, and as the market grew, new devices were added to the reproducing mechanism, creating ever greater authenticity. This series, the EVEREST ARCHIVE OF PIANO MUSIC, is devoted to music recorded on the Duo-Art and Ampico player pianos.

In 1904, the German made "Welte-Mignon" was exhibited and many famous composers recorded for them. This instrument was capable of reproducing the full virtuosity of the artist—the nuances, the phrasing and the full shadings. However, this instrument was of the cabinet type, and cabinet players soon became obsolete as the piano manufacturers began to build the mechanism into the piano itself. In 1913, the Aeolian Company came out with their "DUO-ART" reproducing piano and persuaded Steinway to install their mechanism into a number of their pianos and the Steinway-Duo-Art instruments were born. The Duo-Art system was the culmination of all the best of the player pianos plus the ability to reproduce, without assistance, the actual performances of the artist who had played upon it; and the ability to reproduce all of the fine nuances, shadings, phrasing, all mechanically, yet with all the finesse of human individualism. From 1916 through 1925, almost every concert pianist of any prominence made record rolls for Duo-Art.

The principal feature of the Duo-Art is its reproducing action, which it possesses in addition to the actions of both the regular and player pianos. In other words, it is a three-fold instrument playable in three distinct ways: by hand on its keys in the conventional manner; with a Pianola music roll, which plays the notes of the piece but leaves the "expression" to the taste of the performer; with a Duo-Art music roll which, without assistance, reproduces the actual performances of artists who have played upon it.

It must be emphasized that the Duo-Art not only reproduced the notes as the great virtuosi played them, but, by incorporating all of the previous advances in player-piano technology, was able to accurately reproduce dynamics, pedal effects, methods of attack, and many other subtleties of expression.

As part of the tremendous promotion campaign devised by the Aeolian Co., the Duo-Art appeared as unannounced soloist with many of the leading orchestras of the day, including the Philadelphia Orchestra under Stokowski, the New York Symphony under Damrosch, and the San Francisco Symphony under Hertz. In addition, the Duo-Art received enthusiastic endorsements from large portions of the world's nobility and musical elite.

*The piano used for the Duo-Art series was a Steinway built in 1929 from the collection of Harold L. Powell, North Hollywood, California. The original master tape recordings were made in three track stereo with three AKG calibrated omnidirectional microphones. To obtain the widest possible dynamic range, recording equipment was newly designed using the "focus gap" recording system developed by Gauss Electrophysics, Inc. and Fairchild Recording Corporation. Additional technical information may be obtained by reading "The Journal of The Society of Motion Pictures and Television Engineers," August, 1965, Vol. 74.*

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SIDE A

STEREO  
X 916

ARCHIVE OF PIANO MUSIC

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APM X-916-A



9-916-X 1034

EVEREST\*



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SIDE B

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ARCHIVE OF PIANO MUSIC

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